

December

MEET  
B-SAN

THE  
NEWSLETTER  
BEFORE  
CHRISTMAS



# Content

# Credits

(Whom To Blame)

A Word From The Editor  
The Sound of...: Sarah McLachlan  
Hollywood Minute



4

5

Writers:

Wallace Harshaw

Michael Walter

Artist:

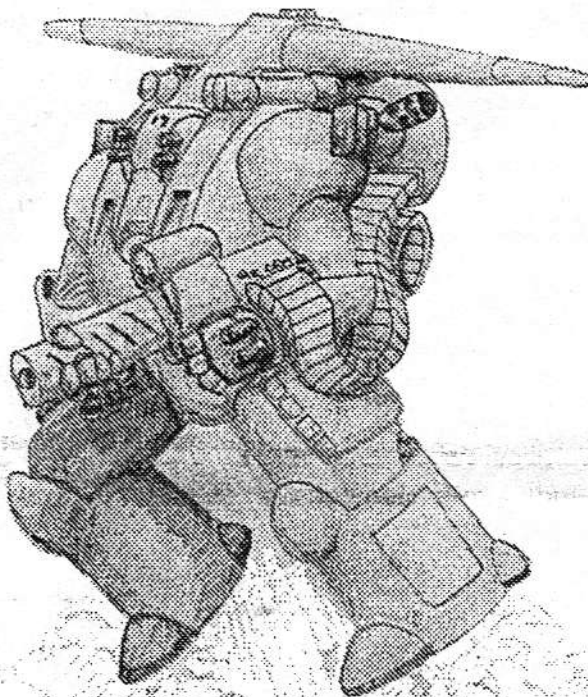
Craig Madill

Gift Donor:

Dave Cruickshank

Editor:

Harvey Lee



is  
brought to you by:



**BLACK & WHITE PAPER**

*Full Moon Story*, December 1993, issue 12 of lots, lunar publication by ZEN GRAPHIX, 2nd Floor 10275-Jasper Ave, Edmonton Alberta, T5J 1Y3. This is not an indicia. Really. Therefore we aren't trying to elude, pass or weasel out of responsibility for any offence, hardship or upcoming paternity suits. Articles that appear in *FMS* do not necessarily reflect the views of the publisher. Article submissions are to be on 3.5" floppy disk (Mac or IBM format), or hand written. **I WILL NOT ACCEPT COMPUTER PRINTOUTS!!!** Advertising: Partial page \$1.00. Full page \$3.00. Deadline for January's issue is Monday, December 13. Printed on slaughtered trees for your benefit and enjoyment ya smegheads. Printed in Canada.



# A Word From The Editor

*Harvey Lee*

*Kidnap the Sandy Claws, beat him with a stick  
Lock him up for ninety years, see what makes him tick  
-Kidnap the Sandy Claws: The Nightmare Before Christmas*

Christmas is just around the corner kiddies, so ya better FAX those X-mas lists to Sata...er...SANTA, yeah, yeah, Santa Claus quick like. I know what I want, but I'm not gonna get it. For one thing it's over \$700.00 and secondly, it's not even on the market yet. Guess that might make things a wee bit difficult, but I'll whine anyway. Just 'cause.

The response to **TMS** t-shirts was quite favourable. I have decided to print on black shirts as several people suggested, but only one design every year. And just to show ya I'm a nice guy, the first cover design to be printed is the one in your very hands! A black short sleeve t-shirt with white and red ink, in large and extra-large. One thing though, should I leave the date on the shirts, or should I toast 'em? Please respond with your opinions. To order your t-shirt, contact me at S.U.B. room 618 from noon to 2:00pm weekdays, at B.A.K.A. meetings or send a letter to me at the address stated in the indicia. The cost'll be \$25.00 and I

have to take cash. My VISA has to recover from the LD player buy. I believe we can print them up before Christmas, but no promises until I know who and how many shirts to print.

Have you ever told anyone you don't want to get into a computer bashing argument? I get this all the time. Some people prefer Macintoshes

and some people prefer IBMs, and so on. Every computer has their good points and bad points. Why bother fighting over it when it'll end up being a "My computer is better than yours!" thing. No one is going to dissuade me from using a Mac and I'm not gonna persuade people to use one, so let's not fight about it. Simple? No. There's this one weenie who keeps Mac bashing, even when I tell him "I don't want to get into computer bashing". To him that means I'm not gonna defend the Mac, so I'm open for bashing. At this point, it's no longer a debate, but a computer bashing event. I stated the rules for my withdrawal from

the stupid topic, but he keeps breaking them time and time again. The boy needs to grow-up and get his priorities straight. Not to mention deflating his ego. The one big plus about the Mac is, I know what operating system I'm in when my computer crashes. How about you?

Dear editor,

First, my compliments on the moon and bar logo on the front page; it looks really neat. Second, I'd like to reply to some of the questions you asked in October's issue of "**Full Moon Story**". I think you should charge for it, basically to keep the newsletter alive. If the price is low enough, it wouldn't deter anybody buying it. Come on, it's only fifty cents or maybe a buck! You pay a dollar-thirty five for the bus.

Selling **TMS** t-shirts? I'd like to quote a short saying from a well known running shoe commercial: "Just do it!" The t-shirts would be a great idea to sell and promote the newsletter. Let me know the cost and make my size extra-large. One more idea I'd like to suggest is to place the moon and bar logo over the right breast; It'd look real cool there.

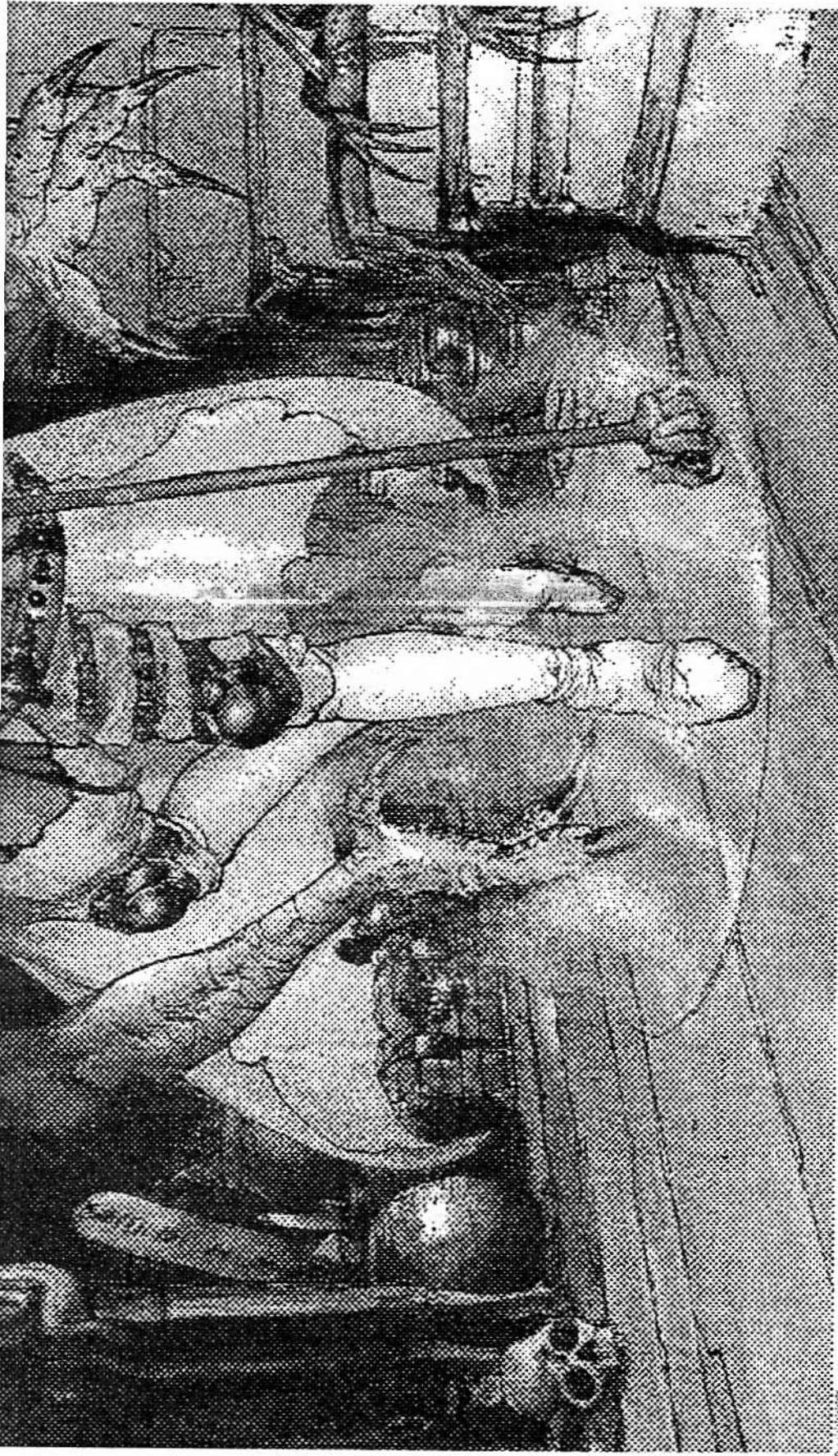
A compiled volume of back issues from '92 to '93? Do it only if you have enough interested people, otherwise put your efforts on other goals for the newsletter. I wouldn't want **TMS** burning out after two full years. I want to see it survive.

Lastly, I'll compliment you and say you've got good ideas and a good looking newsletter. I hope more people contribute to it. Good luck and to quote an old Jedi saying: "May the Force be with you."

Tyler Wiltzen  
Nov. '93







January

S M T W T F S  
 2 9 16 23 30  
 3 10 17 24 31  
 4 11 18 25  
 5 12 19 26  
 6 13 20 27  
 7 14 21 28  
 8 15 22 29

February

1 8 15 22  
 2 9 16 23  
 3 10 17 24  
 4 11 18 25  
 5 12 19 26

Important Dates

6 13 20 27  
 7 14 21 28

1 2

FMS Deadline  
 FMS Release

# The Sound of...

AMS Music Review

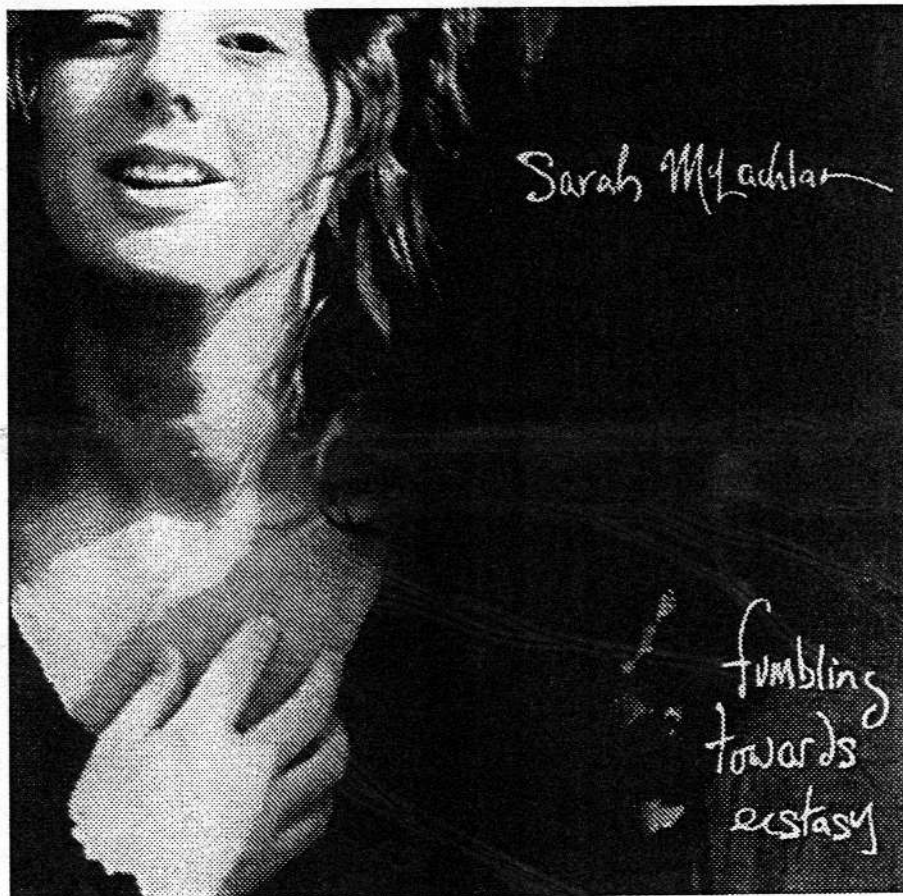
Wallace Harshaw

[1] Possession	4:39
[2] Wait	4:10
[3] Plenty	4:05
[4] Good Enough	5:01
[5] Mary	3:53
[6] Elsewhere	4:42
[7] Circle	3:42
[8] Ice	3:53
[9] Hold On	4:08
[10] Ice Cream	2:45
[11] Fear	3:56
[12] Fumbling Towards Ecstasy	4:50

If I shed a tear, I won't cage it  
I won't fear love  
And if I feel a rage I won't deny it,  
I won't fear love

When Sarah played the Meyer Horowitz theatre when touring to support "Solace" the show opened with candles, tapestries, a procession and a slow building midi-ramble into the first song. The effect was you were pulled in and carried away for a few hours before you even noticed the music had started. When I made my way in the much nicer venue that is the Jubilee Auditorium to escape the first blizzard of the year, I was expecting more of the same. After a lackluster performance by "Ginger" (former members of the Grapes of Wrath!) (pardon me while I get out my walkman during this part of the show and listen to something entertaining, like Carl Macek dubs) we were treated to a suspenseful and excitement building lighting check while a few new elements were hoisted into place and aimed. Ho hum. Fortunately, no momentum had been lost because Ginger had pretty much failed to get anything happening.

When Sarah did come out to take her place at centre stage no time was lost and she quickly took us by the ears and wooed us down that now familiar path that is uniquely hers alone. She has made a slight line-up change in her ensemble, one I fully approve of. Her former guitarist was capable and talented, but when it came to wander away from Sarah's carefully orchestrated arrangements and into solo territory, his thrashized-Hendrix impressions didn't quite mix. He has now been replaced with not one, but two guitarists that mesh absolutely perfectly with her style, and the the overall performance package now has more torque than a V12 turbo. Another new twist was a number where she picks up for one song an <gasp! It's true! I saw it!> electric guitar. The result was interesting, but even she admits she isn't comfortable with it.



With three discs behind her, the concert was pretty much packed full of her own material, and I'm sure that some fans went away without hearing one or two of their favorites. While the crowd was enthusiastic in applauding her back on stage for her pre-planned encores, they actually let her out of the auditorium alive without performing *Ben's Song*.

Even with those minor disappointments, the sold out show was worth every penny of the \$36.00 middle balcony tickets. With "*Fumbling Towards Ecstasy*" she has been able to blend her celestially smooth vocals with an upbeat sound to the often painful and terrifying lyrics, with the result of people up out of their seats and dancing.

*Fumbling* has captured my heart as my favorite disc. The extraordinarily chilling acoustic mix of "*Possession*", a bonus, uncredited track "12.5" that appears after 45 seconds of silence at the 'end' of the disc is overwhelming at 3 o'clock in the morning, listening in dim or absent life. "*Good Enough*" evokes similar images from a song by Ani DiFranco. "*Hold On*" hits harder than a fifth grade bully, but makes a much needed point.

Overall the disc is a must have. There is no backsliding, the disc is even better than her debut. Her voice as silk smooth as ever and the lyrics connected and thought provoking. Go. Spend money. She deserves it, and so do your ears. 6 tusks out of 5.



# Hollywood Minute

Michael Walter

Now it's time for a brief look at some of the movies I have enjoyed over the last short period of time. Admittedly, I have seen less over the last little while than usual. This is, of course, due to the unfortunate rigors of school. But with the upcoming holidays I will do my best to remedy the situation.

To begin with, a few words about the Civil War epic, *Gettysburg*. The 3 week limited run only afforded me two chances to see this 4 hour marathon production about the decisive battle of the American Civil War. I have to say that I liked this movie. It was a big, BIG movie. Not only in length, but in scale. The battle scenes were well choreographed and included thousands of extras which gave the full feel of 1800's attrition combat. At 4 hours, I doubt that anyone who doesn't have at least some interest in the American Civil War would want to rent this when it comes out on video and laser disc, but for military otaku types like me it's heaven. It will lose something through its translation from big screen to small screen, but a proper letterboxing job should make it watchable - and since with a proper sound system the musical score will be the same, that >superior< element of the film will not be lost.

I give this film ★★★★★ out of 4 stars. If you like this kind of movie, rent it when you can! There are a lot of great performances in this movie that shouldn't be missed.

Secondly, a few words about the third instalment in the *Robocop* Saga. Yes, *Robocop 3* made its brief trip to the theatre and I was witness to every moment of it. I'm almost afraid to admit that I reasonably enjoyed this end to the trilogy. Perhaps my judgement is somewhat clouded by the fact I thought *Robocop 2* was such absolute drivel, that even a Chipmunks Christmas Special would look good after it. Regardless of that, though, this movie had some good points. True, Peter Weller does not reprise his role as Murphy (Robocop) and is replaced by a "look-alike", but this doesn't detract from it too badly. The new Robocop looks the same, though the voice could use a bit of work. The action is there... and really that's all you can say, because the folks at

Orion Pictures tried so very hard not to exceed the PG-13 rating they were aiming for. Compared to the bloodbath that was *Robocop 2*, this is pretty tame. Even so, I was happy enough with what I was given. I didn't go in expecting very much, but what I got was sometimes cool, sometimes funny, and sometimes a bit dorky. It was great to see some more commercials in this picture, one of the best parts of the past two movies. There was even a brief clip from the famous "I'd buy THAT for a dollar!" show, which is always welcome. I give this film ★★1/2 out of 4 stars. Worth renting when it comes out.

Finally, I'll finish with a review of *The Three Musketeers*. I had the good fortune to win a ticket to the sneak preview of this movie, so got to watch it in a packed house, which can be a fun experience. In this case, however, the crowd was somewhat dead... and I think it's safe to say that this is the fault of the movie. It followed (reasonably) the same story of the Three Musketeers, with sword fights galore, horse chase scenes, and a spattering of romance. But all things considered, I really didn't take too much away from this movie. Apart from the good performance by Tim Curry as the evil Cardinal, none of the actors really stood out. The sword fights were nice enough - in fact the best part of the whole movie, but that alone cannot carry a feature length motion picture. I feel Disney struck out on this one. It could have been far better, in fact with Kiefer Sutherland in it I expected much more than was given. He has yet to reach his father's calibre, and this movie certainly hasn't helped matters. I'm sure Disney isn't too worried, since *Mighty Ducks 2* will be coming out soon and Eisner is sure to make a killing on that... Sad, isn't it?

I give this film ★★ out of 4 stars. I'd still rent it, but I'd put it near the lower portion of my list. I certainly wouldn't pay money to see it in the theatre, though. Be warned!

That's it for this month. It's true, I saw many more movies than I actually reviewed this time. But I didn't feel like writing a novel on the subject, so this little sample will have to do! Good movie watching, and hope you all enjoyed what I had to say... and maybe even listen to a bit of my advice.

# CLASSIFIEDS

Advertising rate on an issue to issue basis: Partial page \$1.00. Full page \$3.00.

## ANIME ITEMS FOR SALE

1/144 Gundam GP03s \$20.00

1/144 Gundam GP01-Fb \$20.00

1/100 Gundam F-90 A.D.S. Kit \$45.00

1/100 Macross II Valkyrie \$20.00

Apple Seed Books 1-4 & INTRON DEPOT \$115.00

Nintendo Gameboy with Tetris & Star Wars \$50.00

Dominion Promo Poster (with Puma girls) \$7.50

Sailor Moon CD (#COCC-9896) \$45.00

Tekkaman Blade CD (#KICA 119) \$45.00

AKIRA Original Soundtrack (American - #JMI-1001) \$20.00

Contact Winson at 432-0432

Usually in Rm 618 S.U.B. (whenever)

---

# SIM CITY 2000

- The Game -

Superhighways • Subways • Raised Terrain • Education

Bylaws • Alien Invasions

In the box, never opened. Macintosh only, of course.

50 bucks takes.

Contact Stephen at 429-2363